

SAMPLE SHEETS

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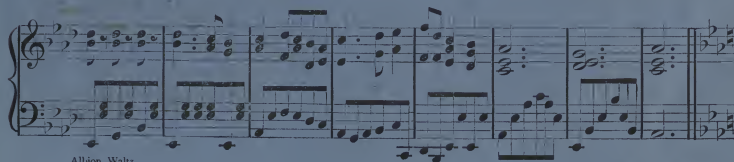
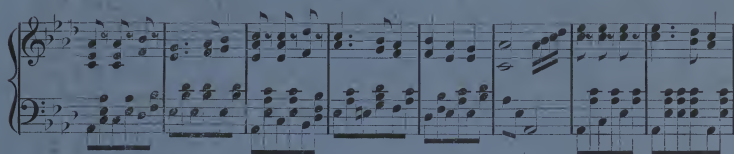
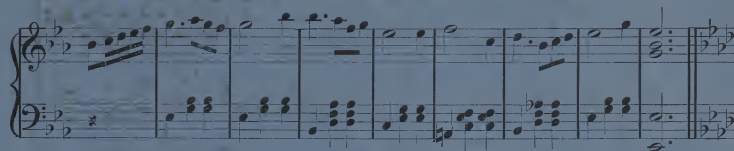
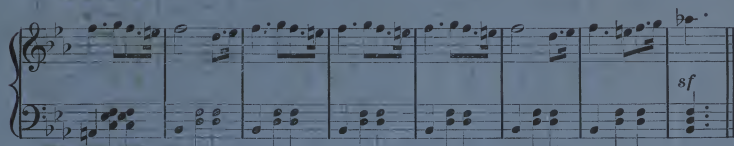
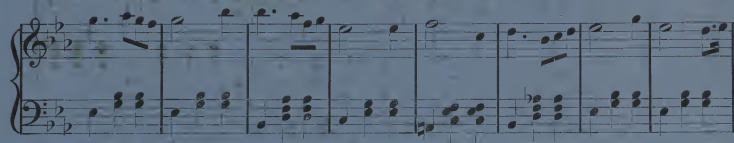
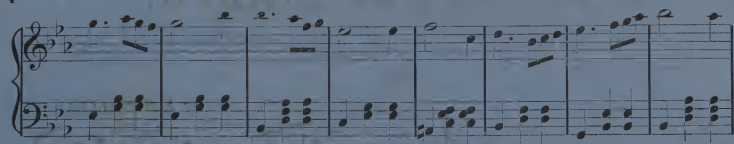
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FOR PIANO OR CABINET ORGAN.

Animato et legato.

[illegible]



CUMBERLAND MARCH.

FOR PIANO OR CABINET ORGAN.

By J. E. WELLER.

INTRODUCTION. *Tempo di Marcia.*

The musical score is written for piano and cabinet organ in 4/4 time. It begins with an 'INTRODUCTION.' section. The first system shows the piano part with a *p* (piano) dynamic and the organ part with a *ff* (fortissimo) dynamic. The second system continues with *f* (forte) and *cres.* (crescendo) markings. The third system features *pp* (pianissimo) in the piano part. The fourth system includes a *Repeat ff* instruction. The fifth system shows *p* and *f* dynamics. The sixth system includes a *cres.* marking. The score is marked with figure 8 in several places, indicating an octave below for certain notes. The piece concludes with a *ff* dynamic.

* The performer may add the octave below to notes marked with the figure 8.

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First system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *p*. Fingerings: 3, 4, 3. Rehearsal marks: 8, 8.

Second system of musical notation. Treble and bass staves. Dynamics: *cres.*, *f*. Fingerings: 3, 3. Rehearsal mark: 8.

Third system of musical notation. Treble and bass staves. Dynamics: *Risolut.*, *Ped.*, *f*. Tempo: *tempo 1mo.*. Rehearsal mark: 8.

Fourth system of musical notation. Treble and bass staves. Dynamics: *Ped.*, *p*, *melodia legato.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*, *ritard.*, *f*, *Ped.*, *a tempo.*, *Ped.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *ff*. Rehearsal mark: 8.

To the Memory of General U. S. Grant.

MOUNT MCGREGOR.

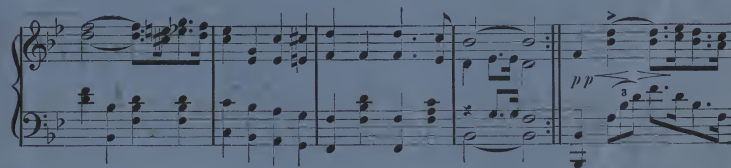
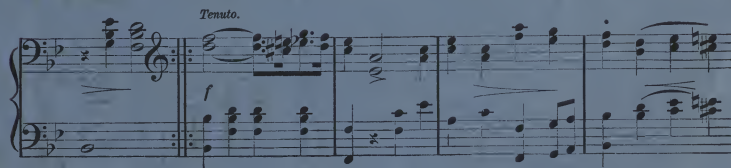
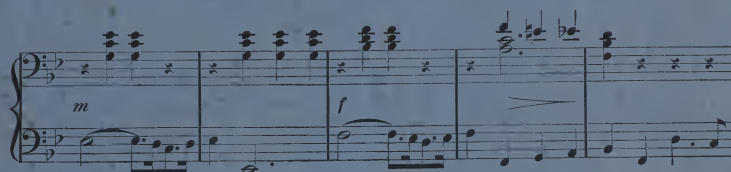
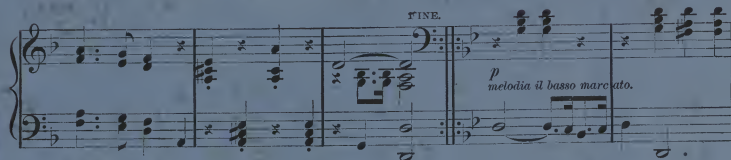
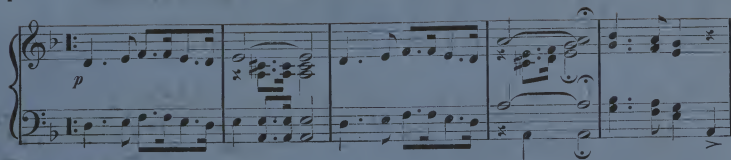
FUNERAL MARCH.

FOR PIANO OR CABINET ORGAN.

By ALMON D. HOUGAS.

The musical score is written for piano or cabinet organ in 4/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*m*) dynamic and features triplet markings (indicated by a '3' over a bracket) in the bass staff. The third, fourth, and fifth systems continue the piece with various triplet patterns in the bass staff and melodic lines in the treble staff.

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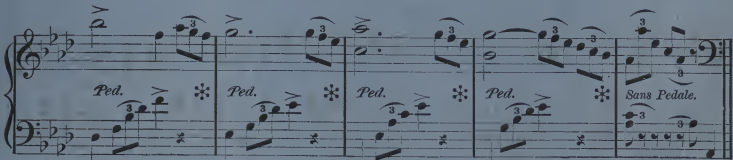
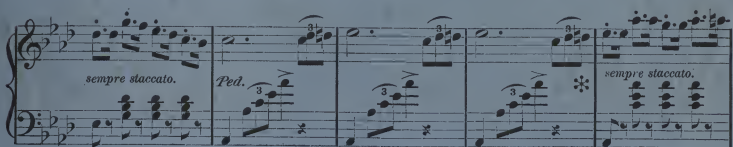
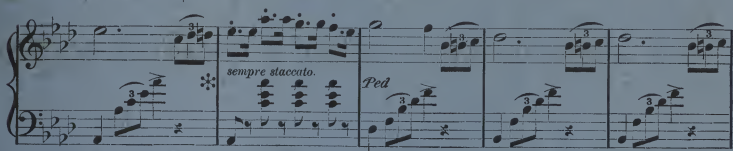
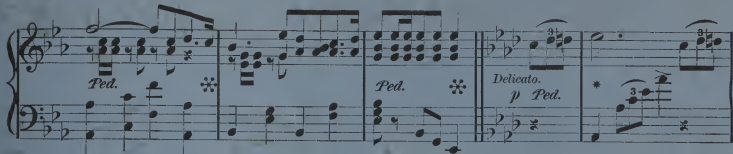
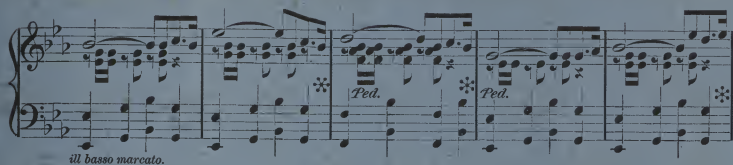
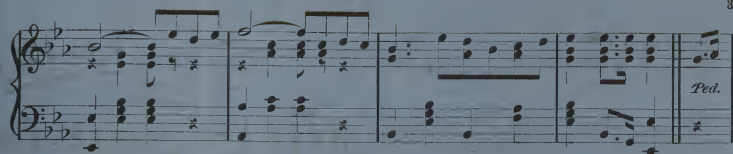
GARDEN PRAIRIE MARCH.

FOR PIANO OR CABINET ORGAN.

By W. F. DIETER.

Maestoso.
Con fuoco. *Ped.* *Ped.* *Ped.*
3
Ped. *FINE.*
Melodia marcato et tenuto.

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Garden Prairie March.

* The Bass is an *W-ho* to the Melody; and the notes marked thus: \gg , louder.

First system of musical notation. The right hand plays a melody in bass clef with eighth and sixteenth notes. The left hand plays chords in bass clef. Pedal markings are present. The system ends with the instruction *sempre staccato.*

Second system of musical notation. The right hand continues the melody. The left hand plays chords. Pedal markings are present. The system ends with the instruction *Ped.*

Third system of musical notation. The right hand continues the melody. The left hand plays chords. Pedal markings are present. The system ends with the instruction *Ped.*

Fourth system of musical notation. The right hand continues the melody. The left hand plays chords. Pedal markings are present. The system ends with the instruction *accelerando.*

Fifth system of musical notation. The right hand plays chords in treble clef. The left hand plays chords in bass clef. Pedal markings are present.

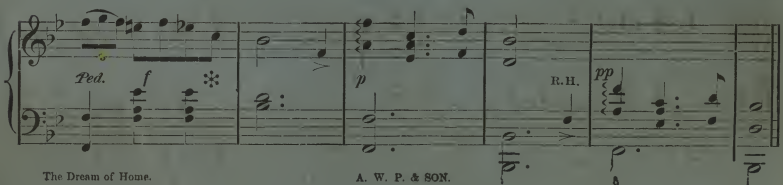
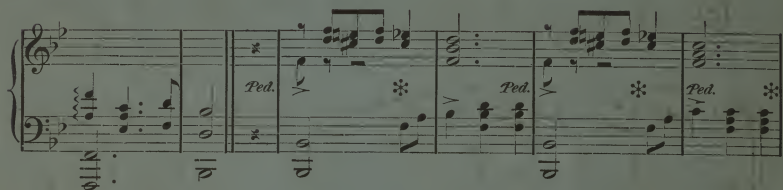
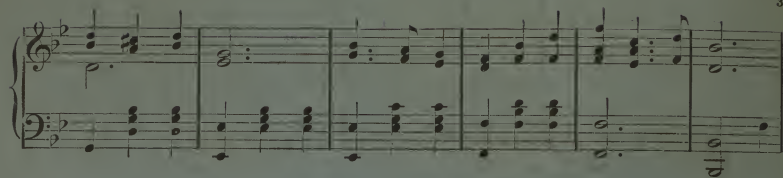
THE DREAM OF HOME.

AN IDYLL.

FOR PIANO-FORTE OR ORGAN.

By A. M. TUTTLE.

The musical score is written for piano-forte or organ and consists of five systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is 3/4. The first system begins with a key signature change from one flat to two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The second system continues the melody and accompaniment. The third system features a change in the bass line. The fourth system includes first and second endings, marked '1.' and '2.', and the tempo marking 'Cantabile'. The fifth system includes the marking 'cres.' (crescendo) and ends with a final chord. The overall style is characteristic of late 19th-century musical notation.



Inscribed to my friend Mrs. LAURA HIGHLEYMAN.

PERRY'S GRAND MARCH.

FOR PIANO OR PARLOR ORGAN.

Brillante.

Composed by PHIL. B. PERRY.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *f* (first measure), *ff* (last measure). Pedal markings: *Ped.* with asterisks. Fingerings: 2 (treble staff, second measure).

Second system of musical notation. Treble and bass staves. Dynamics: *f* (first measure). Pedal markings: *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *p* (first measure). Pedal markings: *Ped.* with asterisks. *ritenuto.* (last measure). Fingerings: 1 (treble staff, first measure), 3 (treble staff, second measure), 3 (treble staff, third measure).

Fourth system of musical notation. Treble and bass staves. Dynamics: *Ped. m* (first measure), *ff* (second measure). Pedal markings: *Ped.* with asterisks. Fingerings: 4 (treble staff, second measure).

Melodia tenuto

Ped. dolce. *Ped.* *ff* *Cross Hands.*

Ped. dolce. *Ped.* *Cross Hands.* *ff*

Marcato il melodie.

Cross Hands.

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

PEARL SCHOTTISCHE.

FOR PIANO OR CABINET ORGAN.

By EMMA CLARK BRASIE.

Con brio.

p

Sua....

Sua.....

Sua.....

Sua.....

For the Organ omit Sua.

